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Anna A. Bradshaw

FEDERAL COMMUNICATIONS COMMISSION

RECEIVED
JUN 12 '96

In Re Applications of:) MM DOCKET No.: 95-154
)
CONTEMPORARY MEDIA, INC.)
Licensee of Stations WBOW(AM),)
WBFX(AM), and WZZQ(FM),)
Terre Haute, Indiana)
Order to Show Cause Why the)
Licenses for Stations)
WBOW(AM), WBFX(AM), and)
WZZQ(FM), Terre Haute, Indiana)
Should Not be Revoked)
CONTEMPORARY BROADCASTING INC.)
Licensee of Station KFMZ(FM),)
Columbia, Missouri, and)
Permittee of Station KAAM-FM,)
Huntsville, Missouri (unbuilt))
Order to Show Cause Why the)
Authorizations for KFMZ(FM),)
Columbia, Missouri, and)
KAAM-FM, Huntsville, Missouri,)
Should Not be Revoked)
LAKE BROADCASTING, INC.)
Licensee of Station KBMX(FM),)
Eldon, Missouri, and Permittee)
of Station KFXE(FM),)
Cuba, Missouri)
Order to Show Cause Why the)
Authorizations for KBMX(FM),)
Eldon, Missouri, and KFXE(FM),)
Cuba, Missouri,)
Should Not be Revoked)
LAKE BROADCASTING, INC.) File No.: BPH-921112MH
For a Construction Permit for)
a New FM Station on Channel)
244A at Bourbon, Missouri)

Volume: 6
Pages: 546 through 642
Place: Washington, D.C.
Date: May 22, 1996

HERITAGE REPORTING CORPORATION

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Before the
FEDERAL COMMUNICATIONS COMMISSION
Washington, D.C. 20554

JUN 12 '96

100-1004

In Re Applications of:

MM DOCKET No.: 95-154

CONTEMPORARY MEDIA, INC.
Licensee of Stations WBOW(AM),
WBFX(AM), and WZZQ(FM),
Terre Haute, Indiana

Order to Show Cause Why the
Licenses for Stations
WBOW(AM), WBFX(AM), and
WZZQ(FM), Terre Haute, Indiana
Should Not be Revoked

CONTEMPORARY BROADCASTING INC.
Licensee of Station KFMZ(FM)
Columbia, Missouri, and
Permittee of Station KAAM-FM,
Huntsville, Missouri (unbuilt)

Order to Show Cause Why the
Authorizations for KFMZ(FM),
Columbia, Missouri, and
KAAM-FM, Huntsville, Missouri
Should Not be Revoked

LAKE BROADCASTING, INC.
Licensee of Station KBMX(FM),
Eldon, Missouri, and Permittee
of Station KFXE(FM),
Cuba, Missouri

Order to Show Cause Why the
Authorizations for KBMX(FM),
Eldon, Missouri, and KFXE(FM),
Cuba, Missouri,
Should Not be Revoked

LAKE BROADCASTING, INC.

File No.: BPH-921112MH

For a Construction Permit for
a New FM Station on Channel
244A at Bourbon, Missouri

Courtroom 3
FCC Building
2000 L Street, N.W.
Washington, D.C.

Wednesday,
May 22, 1996

The parties met, pursuant to the notice of the
Judge, at 11:00 a.m.

BEFORE: HON. ARTHUR I. STEINBERG
Administrative Law Judge

APPEARANCES:

On Behalf of Contemporary Media, et al.:

SHELLY SADOWSKY, ESQ.
MICHAEL DEAN GAFFNEY, ESQ.
Rosenman & Colin, LLP
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On Behalf of the Mass Media Bureau:

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Washington, D.C. 20554
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Heritage Reporting Corporation
(202) 628-4888

I N D E X

<u>WITNESSES:</u>	<u>DIRECT</u>	<u>CROSS</u>	<u>REDIRECT</u>	<u>RECROSS</u>	<u>VOIR DIRE</u>
Janet Cox (Surrebuttal)	549 568	580	600	600	562
Richard Hauschild (Surrebuttal)	604	616	634	--	--

Opening Statement on behalf of: None
 Closing Argument on behalf of: None

E X H I B I T S

IDENTIFIED RECEIVED REJECTED

Contemporary Media:

6 562 Withdrawn) --

Hearing Began: 11:00 a.m. Hearing Ended: 2:40 p.m.
 Recess Began: 12:26 a.m. Recess Ended: 1:29 a.m.

1 P R O C E E D I N G S

2 JUDGE STEINBERG: Back on the record.

3 This is the continuation of the hearing in MM
4 Docket No. 95-154. And we are going to have surrebuttal.

5 Ms. Sadowsky.

6 MS. SADOWSKY: Yes, Your Honor, I would like to
7 have Janet Cox take the stand.

8 JUDGE STEINBERG: Okay, Ms. Cox was previously
9 sworn and let me just tell you that you are still under
10 oath.

11 If you want to take another oath, I will be happy
12 to give it. Okay, but you realize you are still under oath?

13 THE WITNESS: Yes.

14 Whereupon,

15 JANET COX

16 having been previously duly sworn, was recalled as a witness
17 herein, and was examined and testified further as follows:

18 JUDGE STEINBERG: Yesterday, I gave a short --
19 your oath, it hasn't expired yet.

20 SURREBUTTAL DIRECT EXAMINATION

21 BY MS. SADOWSKY:

22 Q Ms. Cox, you testified in this proceeding before;
23 is that correct?

24 A Yes.

25 Q And you were under a sequestration order up to and

1 including today, correct?

2 A Correct.

3 Q Have you spoken to anyone other than your counsel,
4 Mike Gaffney, or anyone else at all concerning your
5 testimony in this case?

6 A No.

7 Other than the fact of saying when I went home, "I
8 can't talk about what happened in Washington."

9 Q Fine.

10 A To my family.

11 Q I want to first address the subject matter of Paul
12 Hanks. Mr. Hanks testified here yesterday.

13 Can you tell me, in your view, were Mr. Hanks and
14 Mr. Rice social friends?

15 A Yes.

16 Q And why do you say that?

17 A Well, because Chris went to Mike's house. They
18 went out to dinner together. They went to concerts
19 together. They did -- they did after hours and weekend
20 activities together.

21 Q Now, Paul Hanks or Chris Kellogg, whatever name
22 you want to use, they are one and the same person.

23 JUDGE STEINBERG: Okay, why don't you just
24 establish that in her mind they are.

25 //

1 BY MS. SADOWSKY:

2 Q They are one and the same person?

3 A That's correct.

4 JUDGE STEINBERG: So Chris Kellogg and Tom Hands
5 are the same person?

6 THE WITNESS: Paul.

7 JUDGE STEINBERG: Paul Hanks.

8 THE WITNESS: Paul Leon Hanks is his name.

9 JUDGE STEINBERG: They are the same person. So
10 that if we use one name, it refers to whatever other name.

11 MS. SADOWSKY: Correct.

12 BY MS. SADOWSKY:

13 Q Now, Paul Hanks was really the program directors
14 at KFMZ, and was he responsible for making hires of on-air
15 personalities?

16 A At KFMZ, yes.

17 Q Now, what was the policy, or was there a policy
18 with respect to his having to clear these hires with anyone
19 in management?

20 A Well, he would -- it was a little bit different if
21 you were going to hire part timers and you have got full
22 timers.

23 If you were going to hire a part timer, it was
24 normally interns or students, things of that nature. But if
25 it was hiring at that time there was someone hired, not only

1 that was hired to replace someone else, the manager would be
2 aware of it.

3 When they wanted to hire someone full time, the
4 program director would go through the search per se, and
5 they may come down to two, or three, or four candidates, and
6 then at that time he would discuss it with the manager.

7 Q Was there ever a policy that Paul Hanks had to
8 clear any hire of on-air personality with Mike Rice?

9 A No.

10 Q And when I ask that question, let me state from
11 '91 to the time Paul Hanks left.

12 A Right.

13 Q Now, Paul Hanks works now at Station KOQL.

14 Is that a direct competitor with KFMZ?

15 A Yes.

16 Q It's in Columbia?

17 A Yes.

18 Q Does it have a similar format to KFMZ?

19 A Yes.

20 Q Now, Mr. Cox, Paul Hanks testified yesterday that
21 you did not get involved in reviewing play lists. You did
22 not get involved in "format tweaking."

23 Is that true?

24 A No.

25 Q Can you tell me what your involvement was in

1 respect to first play lists? Did you review play lists?

2 A Yes.

3 Q On a regular basis?

4 A Yes.

5 Q Did you get involved in format tweaking, so to
6 speak?

7 A Yeah, I guess in his terminology, yes.

8 Q Can you tell me how?

9 A Well, a lot of the format is based on not only the
10 music content that you are going to play, but also how many
11 commercial minutes you run per hour, how many station promos
12 you run. And those were all designed and set up through the
13 budget process on how many avails we were going to have on
14 particular days, and how many would be assigned to promos,
15 how many would be -- how much mini-music segments we would
16 have, and whether we were going to run special programming
17 on weekends; whether we were going to deviate from the
18 normal avail schedule that we would have.

19 And all these things would come in to
20 consideration when you were planning your yearly. Then you
21 would go back on a quarterly basis or even on maybe a
22 particular promotion basis. If they were going run a
23 Indiana 500 -- they were going to run a 500 weekend, with
24 the race coming up on a weekend.

25 Then there would be changes that you would make

1 according to the format as that was concerned.

2 Q So if I understand correctly, the format did come
3 into play -- format did come -- was a topic of discussion in
4 your budget meetings?

5 A That's correct.

6 Q And who attended these budget meetings?

7 A For KFMB, it would be the manager, Mr. Hauschild.
8 Originally, it was Scott Boltz; Chris Kellogg; and myself.
9 Then after Scott Boltz left, it was Richard Hauschild; Chris
10 Kellogg; and myself.

11 Q And these were yearly budget meetings?

12 A Yes.

13 Q And you had quarterly meetings as well as --

14 A Yes.

15 Q -- yearly meetings?

16 A The yearly meetings were always held in my office,
17 and the quarterly meetings or the other visits were normally
18 held in the stations.

19 Q Did Mike Rice ever participate in any of these
20 budget meetings?

21 A No.

22 Q The yearly?

23 A No.

24 Q Quarterly?

25 A No.

1 Q I am going to direct your attention to employees
2 at WZZQ. The first one I want to make reference to is Todd
3 Hohlman.

4 What was his position at WZZQ?

5 A He was originally an announcer, and then he became
6 a program director. He was there for several years.

7 Q When did he leave?

8 A In, I believe it was February of '92.

9 Q Now, did Mr. Hohlman resign or was he terminated?

10 A He resigned. He took a position -- a PD job at
11 another station in a larger market.

12 Q Now, Mr. Hohlman, if you recall, Mr. Hohlman was
13 replaced by whom as PD for WZZQ?

14 A A fellow by the name of -- his legal name is Mike
15 McMillion, I believe. I believe the air name he used when
16 he was there is Mike Steel. He used numerous air names.

17 Q Now, who hired Mike Steel?

18 A I did.

19 Q Did Michael Rice direct you to hire Mike Steel?

20 A No.

21 Q Did you get Michael Rice's approval to hire Mike
22 Steel?

23 A No.

24 Q Now, there came a time when there has been
25 testimony -- that you gave some testimony about an incident

1 with a change in reporting in radio and records which Mike
2 Steel undertook.

3 A Right.

4 Q Now, were you upset about that change that was
5 made?

6 A Yes.

7 Q Were you upset about it because Mike Rice was
8 upset about it?

9 A No.

10 Q Why were you upset about it?

11 A Because John Rhea and I had had a discussion prior
12 to that happening. And John had stated that Mike thought we
13 would get more goodies or stuff than a candy store if we
14 went to --

15 Q I don't mean to interrupt you, but you said
16 "Mike." Can you -- is that Mike Steel?

17 A Mike Steel.

18 Q I'm sorry.

19 A Okay. That Mike Steel thought that he had a
20 better relationship with these guys at R&R and those record
21 people than he did the others. And as the saying goes, he
22 could get more goods than a candy store.

23 JUDGE STEINBERG: What are goodies in a candy
24 store?

25 THE WITNESS: More trips; more prizes to give

1 away.

2 JUDGE STEINBERG: More free records and stuff like
3 that?

4 THE WITNESS: Yeah, more free CDs; whatever kind
5 of -- everything from different kinds of trinkets to bath
6 robes to all different types of promotional items. Whatever
7 they had available that they were marketing somewhere.

8 JUDGE STEINBERG: Okay, explain. R&R, that's
9 Radio & Records. That's a magazine, right?

10 THE WITNESS: That's correct.

11 JUDGE STEINBERG: And they publish play lists for
12 various formats?

13 THE WITNESS: That's correct.

14 JUDGE STEINBERG: And your stations reported to
15 R&R what records or what -- records -- I am back in the
16 vinyl age -- what records are on your play lists?

17 THE WITNESS: That correct.

18 JUDGE STEINBERG: Is that correct?

19 THE WITNESS: Yes.

20 JUDGE STEINBERG: And what different types of
21 formats are there in R&R that they report?

22 I mean, I just want to --

23 THE WITNESS: Well, there is lots. There is
24 country. There is rock. There is active rock. There is
25 classic. There must be 15 or 20 of them.

1 JUDGE STEINBERG: Okay. So you -- your category
2 was what?

3 THE WITNESS: Rock.

4 JUDGE STEINBERG: Was rock.

5 And so you would send to them your play lists on a
6 period basis?

7 THE WITNESS: Um-hmm.

8 JUDGE STEINBERG: And then they would combine it
9 with other play lists from other rock stations and publish
10 like a national poll list?

11 THE WITNESS: Like your to 50, or 40, or whatever.

12 JUDGE STEINBERG: Okay. And did the stations get
13 any money for being a reporting station?

14 THE WITNESS: No.

15 JUDGE STEINBERG: Okay, but you did get the
16 goodies?

17 THE WITNESS: Well, you don't get them from R&R.
18 What you get from R&R is being recognized as a leader in
19 that type of format.

20 Where you get the items from is not from R&R but
21 from the record vendors, CD vendors or whatever you want to
22 call them.

23 JUDGE STEINBERG: Okay, and they --

24 THE WITNESS: That's where it comes from.

25 JUDGE STEINBERG: Don't all stations get those?

1 THE WITNESS: Well, you can get more or you can
2 get better ones. I mean, we have one station that we don't.
3 Because of the type of format, it's just not there.

4 JUDGE STEINBERG: Okay. Well, you don't get the
5 goodies?

6 THE WITNESS: That's right.

7 JUDGE STEINBERG: Okay. And so when you say that
8 Mike Steel had a better relationship with one group than
9 another group, you mean that he -- well, you meant that he
10 knew the people in these companies better than the people in
11 a different set of companies and those people would give him
12 more goodies?

13 THE WITNESS: That's correct.

14 JUDGE STEINBERG: Okay. Did I mischaracterize
15 anything you are saying?

16 THE WITNESS: No. He had a better relationship
17 with the individuals who had control of merchandise for ABC
18 records versus in the rock versus the ABC guys that did the
19 active rock.

20 JUDGE STEINBERG: Okay. And did he change it from
21 rock to active rock?

22 THE WITNESS: That's correct.

23 JUDGE STEINBERG: What's the difference between
24 rock and active rock?

25 THE WITNESS: Active rock, you play more -- you

1 play newer music than you do --

2 JUDGE STEINBERG: Higher percentage?

3 THE WITNESS: Yes, than you do in your rotation.

4 JUDGE STEINBERG: Thank you.

5 BY MS. SADOWSKY:

6 Q Now, regarding this incident with Mike Steel, as a
7 result did you direct John Rhea to fire Mike Steel?

8 A No.

9 Q Okay, Mike Steel, was he fired?

10 A No. He resigned.

11 Q Now, if I told you that John Rhea testified
12 yesterday that he fired Mike Steel at your direction, is
13 that true?

14 A No, he's lying. Mike Steel resigned.

15 JUDGE STEINBERG: Well, maybe he didn't remember.
16 Is it possible that he doesn't remember accurately?

17 THE WITNESS: I don't know what he remembered, but
18 Mike Steel resigned.

19 JUDGE STEINBERG: Because "liar" is a pretty
20 strong word.

21 THE WITNESS: Well, I mean, he resigned.

22 BY MS. SADOWSKY:

23 Q And how do you know that he resigned?

24 A Because John Rhea sent his termination slip in as
25 resigned, and John Rhea signed it.

1 Q Can I show you a document? Is this a photocopy of
2 the resignation statement for Mike Steel?

3 A That's correct.

4 Q And can you tell me where you found this document?

5 A In Mike McMillion's personnel file.

6 Q And you found that before -- between the time that
7 you testified last and your testimony now; is that correct?

8 A Yes.

9 Q Okay.

10 A Because I hadn't looked up anything about him
11 because, you know.

12 MS. SADOWSKY: Your Honor, I would like to have
13 this document marked. It's a one-page document. At the top
14 there is sort of a cutoff. It says "Payroll changes."

15 THE WITNESS: Actually, he had marked down there,
16 but it appears that it was terminate first. Then he checked
17 it, marked that out, and wrote "resigned," and wrote
18 "resigned" over here.

19 BY MS. SADOWSKY:

20 Q Do you recognize --

21 A That's John Rhea's signature.

22 MS. SADOWSKY: Your Honor, I would like to have
23 this document marked as Contemporary Media Exhibit No. 6, or
24 can't remember what we have been calling it.

25 JUDGE STEINBERG: I think we have been calling it

1 Contemporary.

2 MS. SADOWSKY: Contemporary. And I would like to
3 offer it into evidence at this time.

4 MR. ZAUNER: Your Honor, I would like to --

5 JUDGE STEINBERG: Just one second.

6 (Pause.)

7 JUDGE STEINBERG: Okay, the document described
8 will be marked for identification as Contemporary Exhibit 6,

9 (The document referred to was
10 marked for identification as
11 Contemporary Exhibit No. 6.)

12 JUDGE STEINBERG: And it was offered, and Mr.
13 Zauner wanted to voir dire. So why don't you go ahead.

14 VOIR DIRE

15 BY MR. ZAUNER:

16 Q Mrs. Cox, do you have a copy of this document in
17 front of you?

18 A Yes.

19 Q It appears that the box for "terminated" had been
20 completed at one time, does it not?

21 A Yes.

22 Q And then it appears that it was crossed out, does
23 it not?

24 A Yes.

25 Q Do you know who crossed that out?

1 A I would assume that John Rhea did, because that's
2 his writing in there "resigned" in that same section.

3 Q Do you have any idea why he would have marked
4 "terminated," and then crossed it out?

5 A Only to accurately state what happened?

6 Q How do you know that this is John Rhea's
7 handwriting, the word "resigned"?

8 A Because it's very -- to me, it's exactly like over
9 here in his writing.

10 Q Where it says -- are you assuming where it says
11 "Reason," or it says "resigned"?

12 A Yes.

13 Q And his handwriting is similar in both the
14 "resigned" to the left and then "resigned" next to "reason"?

15 A Yes.

16 Q And do you know that John Rhea signed "resigned"
17 next to "reason"?

18 A Because it looks like his printing and in
19 comparison to his handwriting.

20 Q Do you know when the "terminated" was crossed out?

21 A I don't know, because this is -- we received it
22 like this from John Rhea.

23 JUDGE STEINBERG: What is the April 27, '92 date
24 stamp on the bottom? Do you see that?

25 THE WITNESS: On, the April 27th? That's when we

1 received it in the mail room in our office.

2 JUDGE STEINBERG: So you put that date stamp on
3 there?

4 THE WITNESS: Yes. Whoever in our office opens
5 the mail, when stuff comes in it's date stamped. So we
6 received it in on the 27th of April.

7 JUDGE STEINBERG: And see the date at the top
8 under "BNW," the date is 4/22 and then '92?

9 THE WITNESS: Yes.

10 JUDGE STEINBERG: Is that handwriting familiar to
11 you?

12 THE WITNESS: Yeah, that's John Rhea's, the same
13 as down at the bottom where he wrote 4-22-92.

14 JUDGE STEINBERG: And how about the "Michael A.
15 McMillion," the handwritten name, do you know whose that is?

16 THE WITNESS: No, I don't.

17 JUDGE STEINBERG: I mean, from a layman's point of
18 view it looks like the handwriting of the dates 4-22s are
19 different. In the twos toward the top, the bottom of the
20 twos are formed differently.

21 THE WITNESS: I don't know.

22 JUDGE STEINBERG: And the four is formed
23 differently.

24 Are you familiar with Mr. McMillion's handwriting?

25 THE WITNESS: No, I am not.

1 JUDGE STEINBERG: How about -- what was the
2 woman's name that begins with an H, whose son was hired?

3 MS. SADOWSKY: Margaret Holler.

4 JUDGE STEINBERG: Margaret Holler?

5 THE WITNESS: No, that's not Margaret. Margaret
6 has excellent penmanship.

7 JUDGE STEINBERG: Okay.

8 BY MR. ZAUNER:

9 Q You discovered this document in your records at
10 the station?

11 A No, not at the station. In our corporate office.

12 Q Okay. You discovered the document in your records
13 at the corporate office?

14 A We didn't discover it. I mean, it was there.
15 There would be no reason --

16 Q You found it in your records?

17 A Yes.

18 Q And when was it that you found this document in
19 your records?

20 A After I was here last time and his name had come
21 up in the questioning.

22 Q Did you transfer a copy of this to your counsel?

23 A Yes.

24 Q And when did you transmit it to your counsel?

25 A Some time between then and now.

1 Q A week ago? Two weeks ago?

2 A I don't know because --

3 Q A month ago?

4 A I don't remember because I sent it.

5 Q It was before you came here to testify?

6 A Yes. Before today, yes.

7 Q Was it before yesterday?

8 A Yes.

9 Q Did your counsel have this document then yesterday
10 in their possession?

11 JUDGE STEINBERG: Why don't you ask counsel.

12 Did you have it yesterday?

13 MS. SADOWSKY: Yes.

14 MR. GAFFNEY: Are you suggesting that it was --

15 JUDGE STEINBERG: No, what he is suggesting is why
16 didn't you tell this to Mr. Rhea and ask him the questions
17 about it --

18 MR. ZAUNER: That's what I was --

19 JUDGE STEINBERG: -- because he is -- I mean, now
20 we have problems.

21 MR. GAFFNEY: Problems?

22 JUDGE STEINBERG: Yes. I think a lot of these
23 questions should have been asked to him.

24 Are you finished with your voir dire?

25 MR. ZAUNER: Yes, Your Honor.

1 JUDGE STEINBERG: Okay, do you have objection to
2 the receipt of the exhibit?

3 MR. ZAUNER: Yes, Your Honor, I do. We are not
4 sure of the handwriting on the to document. "Terminated" has
5 been crossed out. "Resigned" has been printed in. Counsel
6 had an opportunity to authenticate this document with the
7 witness who was said to have written the document. They
8 didn't do it. They had it in their possession.

9 Your Honor, I object to any production of this
10 document.

11 JUDGE STEINBERG: Ms. Sadowsky?

12 MS. SADOWSKY: Your Honor, this document
13 corroborates Ms. Cox's testimony here. We have at issue the
14 credibility of Mr. Rhea, the credibility of all the
15 witness's here. I think it is relevant as to the
16 disposition of this particular employee, and I think it
17 should be admitted.

18 JUDGE STEINBERG: I'm going to withhold ruling on
19 this for a little bit, so why don't you proceed.

20 What I am thinking of doing is, and I really think
21 this should have been shown to Mr. Rhea, and it's basically
22 unfair to him not to have confronted him with this
23 yesterday. I mean, he was confronted with allegations of
24 certain types of misconduct in an attempt to show bias.
25 Here you are trying to impeach Mr. Rhea indirectly through

1 Ms. Cox's testimony.

2 And I think what I may want to do, and you can
3 think about it, it may be a terrible idea, it may be a good
4 idea, is that maybe we fax this to Mr. Rhea, and then have a
5 little telephone call with him and ask him questions about
6 it, you know, by speaker phone.

7 Or, you know, if you two want to call him up, and
8 on -- in a conference call, he can say, "Yeah, I wrote
9 'resigned.' I crossed out 'terminated,' and this is why I
10 did it." And then enter that as a stipulation. But I think
11 he, since obviously his testimony is being -- I mean, I
12 think you should have shown this to him, and ask these
13 questions yesterday while he was here, not when eh's back in
14 Mississippi.

15 Okay, I will withhold ruling on it, and I will
16 think about that. And later on you can tell me what a bad
17 idea I am going to have.

18 DIRECT EXAMINATION (Resumed)

19 BY MS. SADOWSKY:

20 Q Now, Ms. Cox, I asked you whether you directed
21 John Rhea to fire Mike Steel, and you said no.

22 Did you have a conversation with John Rhea
23 concerning this incident and what to do about Mike Steel?

24 A Yes.

25 Q Can you tell me about that conversation?

1 A I told him I was extremely upset over the
2 situation. I thought this was going to really create some
3 problems. And he said, well, he really didn't thin it was
4 that big of a deal, but that he would take care of it.

5 Q Did you know what he meant when he said, "I'll
6 take care of it"?

7 A I was going on the assumption that he meant that
8 we would reverse who we were reporting to.

9 What ultimately happened is we lost all our
10 reporting lists to R&R.

11 Q Moving on to another employee of WZZQ, Mark
12 Bianchi, who used the on-air name of Savage.

13 Do you recall now when Mr. Bianchi/Savage came to
14 the station?

15 A Yes. John Rhea hired him in, let's see, I think
16 it was April of '92. John had made the statement that he
17 would like to hire his boy. Then that way he felt like he
18 could have a better working relationship with him.

19 Q Do you know whether Mr. Rhea and Mr. Savage had
20 worked together in the past?

21 A I don't believe so.

22 When he was going to hire Mike Savage or Mark
23 Savage, or whatever, I told him I had some reservations
24 because of the fact that he had been out of work for awhile.

25 We had a discussion about, well, you know, it